

The **STUDENT WRITER**

The Author's Trade Journal

JUNE

1923

THE DAY'S WORK

*A Frank Discussion of Practical Literary Problems
By Warren H. Miller*

Secondhand Local Color

*Edwin Hunt Hoover Explains Why a Glossary of Western
Terms Won't Make a Western Writer*

Quarterly Publication of

The Handy Market List

A Complete Resume of the Month's Manuscript Needs

British Serial Rights

With List of British Literary Agents and Magazines

A Predicament Contest

An Announcement of Interest to Wit-Sharpener Fans

Volume VIII, No. 6

FOUNDED 1916

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Ethel Styles Middleton,
Pittsburgh, wrote the first
Palmerplay. She receives
royalties on the profits of
the picture for five years,
having already received an
advance payment of \$1000.



Waldo G. Twitchell,
graduate engineer, now as-
sistant production manager
at Fairbanks-Pickford
Studios.



Euphrasia Holle,
a school teacher at Oakland,
California, recently sold her
story, "The Violeta of Yes-
teryear," to Hobart Bos-
worth.



John Holden
Now in a studio staff posi-
tion with one of the large
producing companies.



Jane Hurrie,
portrait painter, sold her
story, "House of Redemp-
tion," to Allen Holubar.

HERE are five men and women, trained by this Corporation, who have, through this training, recently sold stories or accepted studio staff positions with prominent producing companies.

Picked at random from many, they prove that the ability to write belongs to no one class. One is a housewife, one a school teacher, another a graduate engineer, a portrait painter and the other has written fiction.

All have been amply repaid for the time, effort and money they invested in this work.

Not one of these men and women realized a short time ago what latent screen writing ability he or she possessed.

But each took advantage of the opportunity that you have at this moment. They tested and proved themselves by the novel method we have developed.

We offer you the same test free—no obligation. Merely send the coupon.

New Writers Needed

We make this offer because we are the largest single clearing house for the sale of screen stories to the producing companies. And we must have stories to sell.

Through daily contact with the studios, we know that a serious dearth of suitable screen material exists.

Novels, short stories and stage plays, adaptable for the screen, have been practically exhausted. Scenario staffs are greatly overworked. They can not keep pace with the present day demands.

New screen writers must be developed if we are to supply the producing companies with the necessary photoplays, for which they gladly pay \$500 to \$2000.

It is not novelists, short story writers and

playwrights that are needed. Many of them have tried this work; few succeeded.

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You must admit the opportunities. On this page are five of the many men and women who have succeeded.

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Now the question of importance is, can you succeed in this work? We will test you free, because we want to train those who have the necessary ability.

Simply send for the Palmer Creative Test. Spend an interesting evening with it. Mail to us for our personal examination and detailed report on what your test shows. (Tests returned by persons under legal age will not be considered.)

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All correspondence strictly confidential

THE STUDENT WRITER'S Literary Market Tips

Gathered Monthly from Authoritative
Sources

American Finance Magazine is soon to be launched as a "national monthly devoted to the education and interests of better investing," at 344 Title Insurance Building, Los Angeles. Charles L. Mosier, editor, sends the following to writers: "Ours will not be a financial magazine with the usual technical or trade atmosphere, but a publication with a variety of subject matter having the investment theme as a background. As the name implies, it is intended to cover the entire field of American finance, promote popular interest in its workings, and by its novelty of presentation and appeal provide a medium for the guidance of the public against the growing menace of stock promotions. We are in the market for general enlightenment of readers in the matter of stories, and articles of any length, written in an entertaining style and dealing more or less with the investment theme, to serve in our mission to curb indifferent and unscrupulous operations. We shall also feature interviews with great personalities, fearless and startling exposures of fraudulent schemes and their promoters, and a special department for investigation and service for the general enlightenment of readers in the matter of finance and investment. In line with this program we are now seeking men and women of talent who can be developed into special writers to cover interesting and instructive assignments. We believe that the importance of such a connection and its unfoldment of future opportunity to the ambitious writer cannot be overestimated. It is our ambition to make *American Finance Magazine* unique in its field and toward this end we solicit the hearty support of the entire writing fraternity, sincerely assuring them of every consideration and a more personal contact with the editor."

World Traveler, The Biltmore, New York, Albert S. Crockett, editor, sends the following announcement: "*World Traveler* has accumulated such a large stock of interesting manuscripts which conform to its requirements that it has been necessary to inform writers that, except for material under contract, it will be impracticable for us to consider any new material before late in July. This step has been taken to enable us to hold to our rule of paying upon acceptance, rather than make the writer wait for six months or two years for his money, which, as a writer, I hold to be unjust. I have made one exception to the rule about new material for the present. I would like to get hold of some really good narratives of travel in the West. Most of such material sent us does not in any way conform to our requirements, which are not difficult, but rather precise. In such travel narratives, we do not want glorified press-agent stuff; we don't want a superabundance of description. While we like material of real literary value, we warn writers that we are not in the class, as yet, of the big magazines when it comes to paying

for material, and we detest 'fine writing.' To get the proper angle in a travel narrative seems difficult for one who lives with his eyes on the scene he would describe. We prefer to read what a stranger says about the place—how he gets there, and from where; and, above all, a story must have incident and be natural. The reader must be kept moving. One who writes for *World Traveler* should remember that there are comparatively few places about which somebody else has not written. We do not want manuscripts which do not carry conviction that they could not have been composed from guide-books or encyclopedias. *World Traveler* is essentially a magazine of travel, and our aim is to try to get the reader to see parts of his own country and of other countries as they appear to someone who has visited such places recently."

Live Stories, 9 E. Fortieth Street, New York, is now under the editorship of Kendall Banning, who will reorganize the magazine as to form. The first number of *Live Stories* in its new form, that for September, will appear on the newsstands about August 1st. The modern American love story—not sexy but with a sentimental motive—will probably be the material most in demand. No definite statement as to rates has been made by the editor but it is understood that material will be paid for on acceptance at about two cents per word.

The Chicago Ledger, 500 N. Dearborn Street, Chicago, is no longer in the market for serial stories of greater length than 18,000 words, according to Harry Stephen Keeler, who writes that he has resigned as editor of that publication and will be succeeded by Horace Howard Herr. W. D. Boyce, publisher of the *Ledger*, has decided upon this new policy of going over to much shorter serials than have been used heretofore. The company is out of the market also for the second serial rights of published books. Such long serials as are now on hand will be used up very gradually. Former Editor Keeler and wife will sail September 1 for London, Paris, Algiers and Spain, where they will gather material for fiction.

Animated Film Library, P. O. Box 55, Westlake, La., E. R. Gammage, manager, writes as follows: "We are in the market for news photos, anything that is suitable for photogravure or newspaper use, and will pay for any available ones on acceptance at \$1.00 to \$3.00 each, depending on their value to us. Prints may be of any size from 3x4 up to 8x10, but must be on glossy paper and be free from any lettering that will prevent making good cuts of them. They must be very clear and well printed for this purpose."

Boni & Liveright, book publishers, have removed from 105 West Fortieth Street to Sixty-one West Forty-eighth Street, New York.

True Story Magazine, 1926 Broadway, New York, expresses a desire for stories which are "slices of life." It matters not whether the story be devoted to Success, Adventure or Romance, or whether the keynote be serious or humorous," write the editors; "the most important consideration is that it be a believable narrative from life. *True Story's* space rate is two cents per word, but it offers a minimum of \$50 for 2000 words and \$75 for 3000 words." At the present time *True Story* follows the unsatisfactory practice of payment on publication.

Detective Tales and *Weird Tales*, 854 N. Clark Street, Chicago, bid fair to become "pay on acceptance" magazines. Edwin Baird, editor of both publications, has always shown a very commendable attitude in the matter of securing payment for manuscripts, but apparently has not received perfect co-operation from his business office. Mr. Baird tells us that he hopes the magazines may begin paying for all manuscripts on acceptance within the course of a very few months, stating that he considers this the only businesslike way to conduct a fiction magazine.

Railway Life, formerly *Employees' Magazine*, is published monthly by the Buffalo, Rochester and Pittsburgh Railway in the interests of its employees. H. H. Kingston, Jr., manager of the company's news bureau, sends the following word regarding the needs of this magazine: "We need more short stories of railroad life (fiction based on fact), of about 2000 words in length. As the magazine is in no way self-supporting, the distribution being free and its columns containing no advertising whatsoever, we must necessarily economize in our expenditures and cannot, for that reason, exceed one-half cent per word. *THE STUDENT WRITER* carried our wants notice in its columns several months ago, and as a result a number of good stories were secured. However, our supply of on hand stories is practically exhausted and we would like to replenish our stock as soon as possible."

Mystery Magazine, 168 W. Thirty-third Street, New York, Lu Senarens, editor, writes: "We have decided not to start a love story magazine at present. We are therefore returning all scripts we receive, but are retaining the names and addresses of the authors. Should we launch the contemplated magazine in the fall, we may write to those who were good enough to submit their stories for more of their work. We are now in the market for good snappy detective novelettes of 10,000 to 12,000 words for *Mystery Magazine*. For this material we pay according to merit, upon acceptance."

(Continued on page 30)

Prize Contests

Beautiful Womanhood, 1926 Broadway, New York, will award \$1000 in prizes for "the story of your greatest achievement." The prizes are seven in number, as follows, \$300, \$200, \$150, \$125, \$100, \$75 and \$50, and the contest closes July 1, 1923. The editors state, "We are not looking for literary style. The prizes will be awarded on

the basis of the helpfulness of the story, its inspirational quality and general interest." Length of stories desired is not specified in the announcement. Address the contest editor.

The Chautauqua Drama Board, Care of Paul M. Pearson, Swarthmore, Pa., offers a prize of \$3000 for a play, comedy or farce preferred, by a native American, to be used on the Chautauqua circuit. Competition closes September 1st.

Farm and Fireside, 381 Fourth Avenue, New York, conducts monthly contests, offering \$10, \$7.50 and \$5 for the three best letters within 500 words on topics announced each month, and \$2 for others published.

National Brain Power, 1926 Broadway, New York, announces that it will give prizes of \$50, \$25 and \$10 for the longest lists of words formed from the letters in the two words, "Brain power." Contest closes June 6. Conditions in June issue. The contest followed an article along similar lines to that which appeared recently in *THE STUDENT WRITER*, by Roy L. McCardell, telling of his system for winning prize contests.

The Sunday Sun, Baltimore, Maryland, runs a weekly picture title contest giving one prize of \$15 each week.

The Denver Advertising Bureau will conduct a nation-wide contest to obtain an appropriate slogan for Colorado. Attention has been called to Colorado's need for a state slogan that will be truly appropriate. The one now universally observed in the state is "The Centennial State." This, it is pointed out, looks to the past and not to the future, although Colorado is essentially a land of the future. Full details of the contest and prizes offered will be published as soon as they are announced by the Bureau.

General Land Corporation, Loop Market, Denver, has just announced the result of its song contest. Eugene S. Gehrung, president, writes: "On our original prize offer we named a single prize of two lots in Moss Rock for the best song entitled 'I Want a Little Mountain Home Up On Genessee.' We received over one hundred and fifty replies, twelve of them being so good that we found much trouble in deciding on the winner. As a result we allotted two first prizes of two lots each and ten consolation prizes of one lot each. Fourteen professional musicians and song-writers passed on the winners. The first prizes went to Mrs. L. M. McClain of Stillwater, Oklahoma, and Miss Hattie Pannatter of Denver. The ten consolation winners were as follows: Jessie Boston Cox, Denver; Frances Hathaway, Milwaukee, Wis.; Mrs. V. E. Knowlton and Mrs. Ward Anthony, Denver; Walter Scott Haskell and Irene Phelps, Oakland, California; L. Feingold, Denver; Elizabeth Williams, Englewood, Colo.; Mrs. C. W. Leonard and Mrs. E. R. Walker, Denver; Ethelwyn Culver, Monroe, La.; Mrs. Kerr and Mrs. Harry Richards, Denver, and Ch. Philippus, Denver. The preponderance of Denver winners is attributable to the fact that the contest had been announced in Denver about two months before *THE STUDENT WRITER* brought it to the notice of its readers in other parts of the country. We thank your readers for their hearty co-operation."

The Student Writer

THE AUTHOR'S TRADE JOURNAL

FOUNDED 1916

Published Monthly by THE STUDENT WRITER
PRESS

1835 Champa Street, Denver, Colorado.

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JOHN H. CLIFFORD

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ADVERTISING RATES: Per page, \$50.00 per insertion; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, 3.50 per inch. Discount of 10 per cent on six months' contracts; 20 per cent on yearly contracts.

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Entered as second-class matter April 21, 1916, at the Postoffice at Denver, Colo., under the act of March 3, 1879.

SOMETHING UNIQUE COMING

THIS seems to be the day of "confessions." We have had everything from the "Confessions of a Debutante" to the "Confessions of a Safe-blower." Included in the array have been not a few confessions by authors. None of these, however, has been quite along the line of the unique "confession" to be featured in the July Student Writer—in which Arthur Preston Hankins lays bare the methods by which he evolved, planned, and wrote his latest novel, "Cole of Spyglass Mountain," recently from the presses of Dodd, Mead and Company.

The nearest thing to it that has ever been published, perhaps, is the analysis by Edgar Allen Poe of the steps he employed in writing "The Raven."

The Hankins article, however, will be an outpouring of the experience gained by the author of an extended list of booklengths and serials published in leading magazines, and of several notable novels. To the literary craftsman, young or old, it will prove an invaluable guide in a branch of composition that has been very little charted.

"Cole of Spyglass Mountain" is the kind of a book that you do not want to put down, once having started it, until you have finished it. The story starts with a boy whose inborn thirst for science is handicapped by a peculiarly cruel and brutal father. The boy finds opportunities in adversity—has thrilling adventures while searching for a certain girl—and in the end achieves his desires.

The novel has been proclaimed by reviewers "a real good story," "exciting and inspiring," "a highly entertaining book," "extremely worth while." Edith Leighton in the New York Tribune sums it up as follows:

"What is unusual about the story is that the author has taken three separate ideas and woven them into one unified story without allowing any one to dominate. There is the adventure theme—Wild West stuff with plenty of shooting and pioneer troubles; there is the love story, which is not unusual, but serves as a pleasant seasoning to the rest; and last, there is the story of a determined idealist making his dreams come true. It may be read for any one of the three."

It requires a lengthy exposition to explain all the steps in the development of such a novel as this. Mr. Hankins has gone so fully into detail that his article becomes practically a text-book on the writing of a novel, and the editors may find it necessary to divide the material into two or more parts for publication. A big slice of it, however, will be published in the July Student Writer.

The Day's Work

Generating Enthusiasm From Your Textbooks; Meaty Reflections on Problems of Authorship, with Remarks on the "Wise Guy" and the Timid Editor.

By Warren H. Miller

HIGH-HO! Kids' voices—must be seven o'clock! No doubt of it at all, for with a rush and a pounce we are smothered with youngsters. Madam's cue to get up, for they must be fed and shipped off to school. Another day! Gee-whizz—cold! Wonder if the furnace has, as usual, sneaked out? (Business of burrowing down under the bedclothes.) No help for it. Up and at 'em! Bath. The Scribbler is noisy at this time o' day! He whoops, yells, sings hymns, makes unearthly caterwauls. How good that towel! Nothing like a ferocious rub-down on a black morning!

Navy set-up. "Hands to hips, body bend!" Twenty times. "Arms to shoulders—stretch!" Twenty times. And so on. You can't beat it for chasing away grouches, "liveriness," foggy head, general discouragement.

The Fine Art of Breakfasting. Kids off to school. Peace. Toaster busy. Bacon and eggs, oatmeal, coffee—two cups—toast, grapefruit. The hearty old English breakfast, with the substantials first, not reversed as has become the fad in America. Need plenty of steam in the boiler if you expect anything to happen on the typewritten page! There are many kinds of fools in the world, but the king-fool is that benighted wight who denies his good belly. Who ever wrote stout fiction on a cup of coffee and some cold cereal of the excelsior or bread-crumbs brand!

Those infernal fires! The house is a barn! Furnace sound asleep. Feed it coal and shake down ashes. Bring up logs for library fire. Oh, the good blaze! Squat on a stool and thaw out The Brains, while the study and house begin to heat up.

Meditation. Mr. Brain is waking up, coming out of his cold torpor. Some brand-new ideas for that proposed novelette. We dally with them awhile. Well! It's warm

enough to work—let's go look at the typewriter. Last pages of the serial piled on the desk. Also notes on a new short-story. Now is the time to steam into them, that wonderful all-alive period of morning when all the hidden subconscious work of the hours of sleep is bubbling forth and ideas are sizzling! Which first?

Those short-story notes are intriguing. I find that Culpeper Chunn's little story chart is a vast help in arranging the course of the plot in logical order. I have sold a lot of stories on it, pushed through to completion with far more positiveness and vigor than when, in the old days, a plot built itself up from the germ by periods of vague and desultory thinking. You start with the idea, and no plot at all. Then you visualize your characters in connection with the idea. What will these people do with it? Well, your man being what he is, and your opposition being what they are, he cannot do much else than drive into them according to his own lights. An so he works out the situation.

THAT is your simplest plot conception, a situation at one end and the outcome at the other. But there are many pitfalls between. You have a dozen chances to meander from the straight plot line, and will do so unless constantly on the watch. But, while you are at the important matter of establishing and maintaining the illusion, as Brother Hoffman has it, you cannot be distracted by an eye forever on the watch against irrelevancies. Chunn's chart helps in that, for between the situation and the climax a well-built story takes certain steps, and the chart see that these steps are in their proper place and not twisted around and having to be straightened out later by transposing pages and paragraphs. A mechanical matter, but the plot structure is mechanical, like the laws of harmony and counterpoint in music.

Also I find that to fill in Chunn's chart with your proposed story helps to clarify the thing materially. If the chart says something is lacking, a hole in the development, you will see that and fill it with the proper link. Subsidiary ideas sprout, spring up amazingly, too, character traits, twists and quirks, while at this work.

Third pipe. The urge to get at the "mill" is becoming overpowering. That will do for the short-story plan, for the while. We let it simmer some more. Read back a thousand words on the serial to get into the swing of the scene. Glance at the chapter synopsis to see that nothing which should be developed in this chapter has got out of mind—and we are off! We are living in central Sumatra now. Memories crowd in, a wealth of detail, nine-tenths of which will be suppressed, if we are wise. We are living with the story people now. We see Achmed before his stockade gate; what he is doing, the sneer on his lips, the arrogant smile in his beard. We see Purcell, and feel as his does. We are frightened, and we hold alone and unarmed. Our heart beats as he does. We are frightened, and we wish we were somewhere else, but this thing has got to be done, so we are putting up a bold front hoping that the prestige and authority of the white race will carry us through with it. Then Achmed—oh, it's a great world! Let's hope our scene is being put down clearly enough by those treacherous little ministers, words, so that the reader sees it as we do. But we dread the revision next day, when we hit that same scene cold! There will be profanity and self-castigation and discouragement enough when those same words tell us that the scene is in reality dim and but a faint and distorted image of that vivid brain-scene!

But this is no time for that. We are in the heat of living Purcell's little difficulty with rascally Achmed. Pipes four, five and six puff an accompaniment to the clatter of the typewriter. The morning flies—blessed undisturbed hour of creation!

And about then the rattle of the postman's flivver, stopping at the door, breaks in on Sumatra and announces mail.

WE are jerked violently back into this care-ridden and desperate world. What a place for an author to live in is

America! Only one bald fact always staring him in the face, the fact that he *must* sell \$4800 worth of output each and every year to keep that family going. He could cut it to \$2400 and even then have servants for his wife, if he would live in Europe and mail his MSS.—but who wants to be a self-condemned exile?

With our usual trepidation we watch the postman coming up the path. He has his customary packet of letters, magazines, parcels. . . . Hm!—three book orders. Well, that's four or five dollars anyway. This book matter deserves an aside here. Almost any writer save a first-class fictioneer will do well to have a string of technical books helping with the income. The book season is from December to April. Mine nets me about \$40 a month average during those months; very little during the rest of the year. While editor of *Field and Stream* I wrote ten technical books of the outdoors. Time was when I dreamed that those ten would provide an income of, say, \$2000 a year, figuring that each one would count for \$200, based on first-issue royalties. Not a hope, brother! After that first sale you can count on about 200 *books* per year for each one of them. This with assiduous advertising in technical papers which cater to the public needing your books. My own sales reach about \$400 a year; the publisher's sales much larger but yielding a royalty of about \$300 a year for six of the ten books. Against this you have to charge the books sent to the technical magazines in payment for your advertising that they carry. It is an item, but only an item, in your income. No; your main reliance must be fiction. If you are a plodder, a rank-and-file man, in contradistinction to the few whose books the public has discovered with a vengeance, you can figure \$1000 a year as a fair return from your fiction royalties. The rest must be made up from new sales.

Let's look over the mail some more. Two rejections. Now, rejections are always interesting and exciting. They mean a whole lot. You have slipped up somewhere with that story, and it's up to you to find out about it. Sometimes the inclosed editor's note helps. This one says, tersely, "Nothing of interest until the sixth 'page'"—the editor an old customer of ours. Number

two, "Bald melodrama and unconvincing." Severe guy, this man, but we know his peculiarities and are not particularly downcast. If the MS. contains nothing but a printed rejection slip, one of three things is the matter: the magazine is a stranger to your work, or the policy of the magazine is to write no letters to friends or strangers, or that story is in need of immediate and searching criticism before sending to anyone else and killing any more markets with it.

What else? Two personal letters of inquiry. A nuisance, but every author has them. He owes it to his readers to answer them promptly. A magazine. *That* for this evening, to read and see what the boys are doing. A letter from an editor about some new work which you have suggested. We look in vain for a check for more than \$500 for three stories accepted some weeks ago. Well, it will be in some day! Meanwhile the bills must wait. Good heavens! must tradesmen treat an author as they do a business man, whose salary is fixed and dependable? When we are flush we pay; when we are poor we "lay low." But the living expense goes on inexorably.

Why is an author? we ask ourselves lugubriously. Nothing pleasant in this mail! The same keenness of brain put into almost any commercial line would pay a much better income. We know of mere boys getting more out of insurance, advertising, real estate, what not, than we can for all our hard work. Then why do we hang on? Why not tell these editors of a certain torrid region that they all can go to, and get into some man's work? Why not?

BECAUSE we love it! The joy of an artist using his tools; the joy of creation, of living in a wonderful world of imagination, the joy of freedom from the city desk and the commuter's train, the restaurant, the fawning and cringing upon people you do not like for the sake of selling them something. The freedom from driving odious bargains in the name of "business," of pushing the other fellow to the wall so that you may get on and take his trade; from bending the knee to a boss that your salary may go on. A free man!

Really, this authorship business is a matter of output—and restrained ambition. When you have twenty to thirty manu-

scripts out all the time, rejection and income are not matters for causing heartbreak. By restrained ambition I mean resistance to the temptation of writing a novel before you are ready for it. It is not enough to have a good plot and a reality of incident and background to work from. It is the handling of your material that counts in a novel, and there is far greater liability here than in the short-story of making those fatal slips which accumulate and render the story unconvincing even though built entirely on fact.

And meanwhile your output of short-stories, articles, literary work of all kinds which trains the pen, has dropped to zero while you are writing your novel. All in vain, before you ever started it! The "proposition" as our commercial friends have it, is a good deal too big for you as yet. Wait. I should say that, except for him who is gifted with a natural flare for convincingness, short-stories should be the first step up from articles. But with thirty stories on the way, all the time out, or coming back, even a mediocre writer should not be bothered much about income. The trouble with me has always been a tendency to dive into novels, writing the short-stories a few at a time in between. I have been lucky, so far, in placing every one of my novels, but some hung fire for six months, two years, keeping me often and often on the anxious bench. You may never have had more than eight short-stories out at one time. Three or four of them sell and you are down to four. By the time those four go, perhaps only four more have been written and you are deep in the anxieties and financial sterility of another novel. Three or four long months without a cent of income! And then a long period, perhaps, spent in placing the durned thing. Too big a risk for the younger writer to subject himself to!

DINNER. Kids home and house full of noise. Nothing doing until the last of them has been fed, washed and chased off to school. After dinner is selling time. We look over that rejected story which had nothing of interest until page six. We thought that a great deal of interest went into those first six pages, but no! the editor is right; the whole of it could have been put

into one retrospective paragraph after the action begins. We don't like that kind of opening, but our readers do. The main character and his difficulty is the first thing they want to see. Now, if this was a story for the highbrows! We recall an *Atlantic* story by Anne Sedgwick in which six full pages of type appeared before the main situation developed. But these things are not for us. So an hour and two pipes are consumed in revising the story and sending it out again.

And how about the other one that was "bald melodrama"? We read it over, trying not to get caught up into the whirl of the story. Extravagant phraseology, most likely. Have we slobbered over the heroine anywhere? Have we made the hero rant like a stage actor? Nope. A little more repression here and there, and we, knowing this particular editor's critical fetishes, send it out to another one who is not *quite* so obsessed. Then there are these three books to mail out, and the two letters to answer, and it is four o'clock and time to give our good body something of this world's desirables which it craves, in a word, exercise. Madam has a thousand jobs ready, but these things are bores; so we sneak out for a walk with nature, a game of tennis, a skating bee, anything for the zest of health!

Supper. We are looking forward to the delights of evening reading. There is so much good stuff being put out nowadays! And then the old masters have no end. Dickens is fine to read over again in your forties. But we have still another game which claims us often, reading technical books about our profession. One advantage of being in the midforties is that the memory is so nonretaining that the same technical books can be read over again and again with all the freshness of novelty. I don't mean the pundit books which crowd our public library shelves. These are written, vaguely enough, about the works of those masters of literature reckoned in the class of geniuses and from whom we can get little save inspiration. But the little books by writers for writers, how well they repay reading! My reaction may be peculiar, but it always happens in the same way—I go to bed tingling with ideas, with criticisms and tests to try out my own work, with a joyous love of our art as keen craftsmanship exceedingly well worth the doing, and the bet-

ter the more joy in it. It signifies nothing that my work, for all that, is full of the very faults inveighed against by these little books. I am happy in the delusion that they can be eliminated by a more diligent effort. But they never are! Art is long, and one cannot hope to be rid of the few thousand faults which beset the best effort except by a process of steady growth.

TONIGHT there is a new book, "Fundamentals of Fiction Writing," by our old enemy Brother Arthur Sullivan Hoffman. I sold him a Montana hunting story once, with an Airedale dog for a hero. After that, straight rejection, until I gave him up and placed my work habitually elsewhere. Yet I have a great respect for *Adventure* and its hard-boiled crowd of readers. Great respect, too, for the tall and leonine Hoffman; but to me the inside of his mind is a blank. Perhaps his book will enlighten me.

We read. Gee-whizz, it's a whale! We stay up all night with the thing. Hoffman is writing as he talks, hopeful for the best, but very, very tired of the usual output in short-stories which come to his desk. We wonder how we sold him *anything*! The least slip, the slightest lapse—and *bang* goes our story-illusion like a soapbubble, and back goes the story into the return envelope. Yet our manuscript record tells now of a few such which managed to keep their illusion with Davis and Harriman and Thomas and others. In a way, the man's peculiar point of view is reflected by his readers, and he knows it. The book is full of sound stuff and trenchant criticism of the hundreds of faults which affect every writer's work, yet have never before had a positive and intelligent airing. His main thesis, "*Live your story; tell it as you see it acted in your mind—and forget the rules,*" is the best advice yet offered to young writers.

THE rules of short-story writing are like the rules of harmony and composition in art and music. They are fundamental laws which should be so incorporated in the writer's technical equipment that he has forgotten all about them. They should function as naturally as speaking good grammar, once learnt in our early youth. With that much salted down, if a writer cannot produce a natural and convincing story by simply living it over in his mind, seeing, hear-

ing, feeling, smelling it, as vividly as if it really happened, and then telling it in the simplest possible words, he has no business in the story game. That is the first main point of Hoffman's book. The second is writing for the reader. Who has ever before brought that out so clearly for us? It is not enough to write that story so that it reads vividly to you. How do you know that your words will register as vividly on your casual reader? A difficult point, and one that has not been given attention enough by writers.

We went to bed with the impression that Brother Hoffman takes his reader, and particularly his reader's criticisms, a bit too seriously. Their letters probably hurt unduly in the *Adventure* office. Most of us, writers and editors alike, are used to "wise-guy" letters. The most amusing are from sailors. No matter who writes a sea story, in come savagely critical letters from sailormen, usually utterly absurd in premise and conclusion. The man has been at sea forty years, and such-and-such a thing did not exist or was not done thus-and-so on any ship that he ever sailed on! Well, it happened on *my* ship, says the author, and what are you going to do about it? There are a few ships in the world, and customs on limeys, Yanks, and Frenchmen differ. Most authors and editors pay little attention to "wise-guy" letters. The author is usually quite as right as the critic. I have had sea stories immediately attacked by sailormen who could hardly write, and yet been complimented by admirals and sea captains on the same stories for their correctness of detail.

The worst of it is that some editors, particularly women, assume an attitude of doubt toward the poor author forever afterward because of one, sometimes one only, "wise-guy" letter. It makes no difference if the author proves the critic absurd and unjust; he loses his bread and butter because the editor is afraid of offending some other possible "wise guy" by any more of this author's stories—regardless of the pleasure

that the story may have given to the inarticulate thousands who never busy themselves with writing in to the magazine to criticize authors.

IT is most unfair and unjust. Good authors are not so plentiful that they can be wasted at the pleasure of some illiterate reader incapable of understanding plain English. Yet it is done by the solemn and scared editor, who himself seems incapable of understanding the technicalities involved—and the writer is the one who suffers. It reminds me of a sea story that I once published, based on the technicality of wearing ship to pull the vessel up out of water when driven on her beam ends. A perfectly standard bit of seamanship. Conrad used it in the climax of his "Nigger of the Narcissus." In my case an old salt wrote in to the editor that I had evidently never been on a sailing ship in my life and had got the story from some picture I must have seen of a ship somewhere. Yet I was foretopman on the U. S. S. Portsmouth for two years. In Conrad's case an old sea captain commented on "The Nigger of the Narcissus"—"A good writer, maybe, but no seaman."

"Why? How so?" queried the astonished listener, who knew that Conrad had been master of sailing ships for thirty years.

"Ship on her beam ends three days, yet never shifted her cargo! Shows he knows nothing about the sea," was the answer.

This is typical. It makes no difference to this sea captain that the Nigger's cargo was of the type that could be shored and braced, as many are. In this particular captain's experience he had never handled such a cargo, evidently, therefore it *couldn't* happen!

Yet for this sort of thing we writers often get excluded from a magazine by timid editors. In writing, by all means consider your reader—but no writing can be proof against the "wise-guy" letter writer. Fortunately for us scribblers, most editors are proof against his pretension.

READERS who are especially interested in novel writing will find the leading article by Arthur Preston Hankins in the July issue, consisting of an exposition of his methods of novel writing, especially instructive. Although the article is clear and self-explanatory, its worth can be enhanced if it is read in connection with Mr. Hankins's book, "Cole of Spyglass Mountain," employed as its basis. The book can be ordered from the publishers, Dodd, Mead and Company, New York, or the STUDENT WRITER book department will be glad to forward it postpaid at \$1.75, in order to augment the value of the Hankins article.

Secondhand Local Color

Edwin Hunt Hoover Tells Why the True Western Story Cannot Be Written Except by an Author Who Gets His Idioms and Atmosphere from Personal Contact

A SUGGESTION was recently made by a reader that it would be well for THE STUDENT WRITER to print a "dictionary of Western terms for writers of Western stories and explain the meaning of such as 'coulee,' 'greasewood,' 'wrangler,' etc." The editor, being inquisitive, asked an associate editor why THE STUDENT WRITER didn't issue such a dictionary. The associate put the question to the advertising manager, an astute person who, not having a ready answer, sought one, diplomatically, by asking Edwin Hunt Hoover, a writer of Western stories, what glossary he used in supplying himself with terms to give "local color" to his tales.

"Whose technical dictionary do you consult when sending advertising copy to the printer with instructions as to size of type, agate inches and so forth?" Hoover parried.

"Why!" expostulated the indignant A. M., "I learned all about that sort of thing while I was in the print-shop as an apprentice. Could I tell anyone else how to set up copy if I didn't know the A B C of my business?"

"The same to me," rejoined Mr. Hoover.

This brought about a chummier understanding; and further conversation brought out some points which we—editorially speaking—suspected and hoped Mr. Hoover would bring out. He did.

COULD Irvin Cobb, for instance (inquired Mr. Hoover), write to Cynthia Stockley or George Agnew Chamberlain for a gradus on South African terms and then sit down to write a masterpiece about South Africa? With all his genius, Cobb would probably miss a masterpiece—unless he had more than a list of terms to guide him—by the space of a continent.

It is true that some authors, by steeping themselves in literature of a distant place, can write a convincing story of that locale—but they don't do it by consulting a catalog

which translates the meaning of nomenclature. No more does an Eastern writer qualify himself to write about the West by riding the Pullmans and making headquarters at luxurious hotels and country clubs while absorbing his local color.

Imagine Emerson Hough writing a novel of the "Jazzophobic" age after studying a glossary of modern slang! Or H. G. Wells writing a history of Mexico with a Spanish lexicon as his mentor! Or Courtney Ryley Cooper writing his fascinating tales and articles about the "big top" under the tutelage of a handmade compendium of circus language.

THE person aspiring to write of things Western needs a greater knowledge of his subject than an explanation of the terms used by the natives. What benefit could spring from a knowledge that the "coulee" of Montana is the "arroyo" of the Southwest? That a "wrangler" is one who gathers—generally horses; sometimes cows; occasionally sheep; or that the word had its derivation in the Spanish *caverango*—which gives the West its term "cavvy" for the horse herd and "wrangler" for the man who handles it? What avails it that the author knows "greasewood" to be a vegetable growth that adorns the desert, is useless as forage but makes a smoky fire? But let him learn from personal contact with the men who do such things the difference between a "dally vult" of the saddle rope and "tying hard and fast," and he has something that gives him insight to psychology, tradition, habit, nerve.

The cowboy who "dallies" his rope may cast himself free if the loop end of his "twine" has snagged something beyond his ability to handle. But the rider who "ties hard and fast" knows, when he makes his throw, that the end of his lariat is anchored to the saddlehorn and there is no release from his catch until the exercise of skill

effects it. The latter method is not recommended for the tyro, for the result may be fatal—a horse dragged to earth—rider tied to the saddle by entangling hemp and gored to death. "Tying hard and fast" denotes a state of mind—confidence, competence, courage.

Whoever reads Philip Ashton Rollins's "The Cowboy" needs no dictionary of Western terms when he has finished that classic. But definitions are the smallest part to be learned from the book. They are merely incidentals as compared with Mr. Rollins's portrayal of the spirit of the West; its customs; its men and its history. And yet, there is some doubt as to a non-Westerner's ability to turn out a real Western story after he has thoroughly digested the volume. It must be read with understanding to obtain results—and how can one have this understanding unless he can visualize something of the country and characters Mr. Rollins deals with? And how can he visualize unless he has seen them?

And it is a pleasure to note that Mr. Rollins gets his idioms into print as he wrote them. It is a difficulty of your real Westerner to get his dialect and colloquialisms past a proof reader—even after his story is accepted for publication. "Augur" is almost certain to appear as "argue"—correct English but improper language in the mouth of an illiterate cowboy; "he taken" is grammar universally accepted in cattle country but, until "North of 36" by Emerson Hough—now appearing serially in *The Saturday Evening Post*—never, so far as my knowledge goes, acceptable to an editor. Cowboys may "tell 'em scary" to one another, but only a few discerning editors will let the phrase pass their desks in that form.

Why should anyone who does not even know the meaning of his characters' lan-

guage; what they think about; what they do; the nature of their work; habitations or topography of the country—except vaguely—want to write about them? Do Emerson Hough, Eugene Manlove Rhodes, William MacLeod Raine, Andy Adams—all true Westerners—battle their way through scenes in Eastern ballrooms, intimate New York life, the stock exchange or effete society drama? Positively not! They stick to their home range. The grass is good; the air is sweet and they know their way around. Why should they invade the other fellow's range when their own is best in the world? The answer is—they don't! And the other fellow should feel the same way about his own pastures.

Is there a scarcity of story material elsewhere, that strange species of outlanders stray, imaginatively, into the West? And find amazing things that never existed?

THE West will trust any of its legitimate children to write about the West without the aid of a technical glossary, dictionary, lexicon or guide—and will not be ashamed of the effect. But there exists a strong suspicion that a "pilgrim" would not qualify after a mere glimpse at the Western signposts. At least it hasn't been done.

Here's a suggestion! Let THE STUDENT WRITER arrange for two authors, one Western, and the other with a well-grounded knowledge of what he writes about—successfully—(the East; small town; New York; steel mills; stock exchange; business; society), and let these writers exchange idioticons. Let this pair, then, each write about the other's specialty—and see where they get with the results!

Let your inquirer for a "dictionary of Western terms for writers of Western stories" submit his thesaurus. There'll be a Westerner to respond—and another chapter to record!

IT is our custom to forecast the contents of future issues of THE STUDENT WRITER, rather than to refer to past achievements. However, we cannot refrain from taking a backward glance at the May issue, which the editors consider in many respects the best ever put forth. That they are not alone in this belief is apparent from the many letters of praise and congratulation that have poured into this office.

The article by A. H. Bittner, assistant editor of *Short Stories Magazine*, was characterized as a complete text-book on short-story writing—a revelation of the amazing amount of practical information that can be crammed into small compass. Readers will be pleased to know that we have secured from Mr. Bittner another illuminating article for early publication, in which he tells what the editor has in mind when he demands "action" in a story.

Thomas H. Uzzell's article, "What is Writing Talent?" to our mind was a splendidly inspiring feature. The next article in this series by Mr. Uzzell will appear soon.

A Predicament Contest

*Two Announcements Which the Contest Editor Believes Will be
of Decided Interest—Brief Criticisms to be Given—
Contestants to Devise New Problems*

I NTEREST in the wit-sharpener contests has mounted month by month. The most valuable feature of these contests, to most minds, is the exercise they afford in plot-building. At the risk of overwhelming themselves with work, the editors have decided to augment the value of the contests until further notice by returning manuscripts with a brief word of criticism.

The criticism will not go into details, but it will point out definitely the weakness of a submitted solution and indicate why it failed to win a prize.

This criticism will be limited, however, to subscribers of record, and will be given only when manuscript is accompanied by stamped addressed envelope for return (not loose stamps). Since the extra service is gratis, and is given solely with a view to making the contests more instructive to those who enter, the editors feel that these conditions are only fair. The prizes, of course, as heretofore, will be awarded solely upon merit, without regard to whether or not the names of winners appear on our subscription records.

WIT-SHARPENER FOR JUNE

THE plan which proved so successful with the February wit-sharpener will be repeated this month. Contestants in the June contest will submit problems instead of solutions, the winning problems to be solved in later contests.

This time, contestants are asked to submit what we may term "human predicament" problems. A predicament is a tight scrape, or a trying position. A "physical predicament" would put the character into actual danger or a material trap of some kind. For example, if the hero fell to a ledge of rock from which there was seemingly no escape, and was confronted by a grizzly bear, he would be in a physical predicament. In a human predicament, the character faces embarrassment, loss of position or dignity, or something of that sort. For example, if the hero through some train of circumstances is led to propose to two girls, and both accept him, he is in a human predicament. If a man hurrying to an important conference finds himself on the wrong train, he is in a human predicament.

The problem for June is to devise a human predicament, which must be stated within 200 words.

For the predicament which the editors consider most effective and original, a prize of \$5 will be given; for the second best, a prize of \$3, and for the third best, a prize of \$2.

Winning problems will be published in the August issue.

Manuscripts must be received by July 1, 1923.

If stamped, addressed envelope is enclosed (not loose stamps), unsuccessful manuscripts will be returned to subscribers of record (new or old), with a brief word of criticism.

Address Contest Editor, THE STUDENT WRITER.

PRIZE WINNERS IN APRIL CONTEST

THE problem used as the April wit-sharpener was devised by Miss Jean L. Booth. It was as follows:

Henry Dean is a banker in a good-sized city. His wife goes to visit her parents in the East for the summer, and the home-loving, quiet Henry is forced to eat out. He takes his meals at a little restaurant near the bank; but the first time he enters the place he is surprised to see that the little waitress shies off from him and when she serves him her hands tremble.

*The next day it is the same, only the waitress seems more afraid when Henry enters. She runs upstairs and gets a tiny necklace and puts it on. Henry is surprised and curious and makes inquiries about the girl, but can only learn that she is poor, alone and bears the name of Mary Holmes. Every day she dons this tiny necklace when Henry enters and still seems afraid. One day he decides to find out the reason of it all and follows her out into the kitchen. She sees him coming, drops her tray, screams and faints. * * **

The solutions were not altogether satisfactory to the contest editor. It must be admitted that the problem was unusually difficult. This no doubt accounted for the large number of solutions that were far-fetched and unconvincing. First prize was finally awarded to Mrs. Myrtle Rose Grim of Montrose, Colo., for a solution that is fairly plausible and that carries a great deal of human appeal:

First Prize Winner.

Henry Dean, though now home-loving and quiet, had been a wild youth. When twenty he eloped with Alice Gray, an unsophisticated girl in an Eastern village. There was a mock-marriage ceremony. Dean, learning that a child was expected, deserted Alice, after confessing to her his deception.

A daughter was born. Alice spent years searching for Dean, hoping they might marry and give their daughter, Mary, a name. Alice assumes the name "Mrs. Holmes," to avoid embarrassment.

Dean is located in a Western city. Before Alice can reach him, she sickens and dies. She gives a chain (a gift to her from Dean, bearing "Henry to Alice" engraved upon the clasp), to Mary, begging her to visit him, show him the chain, and demand her rights.

Mary Holmes secures employment as waitress in a restaurant. Here she meets Joe Hill, a stepson of Dean. The two fall in love and meet clandestinely.

Dean, who knows Mary by sight, is a temporary patron of the restaurant. His meals are served in a private booth. Each time he enters Mary dons the necklace, intending to disclose her identity,

and each time she weakens. She is torn by the desire to obey her mother's request and the fear of losing her sweetheart, should Dean send her away.

When Dean follows Mary, hoping to fathom the mystery of her behavior, she faints, believing that he knows of her affair with Joe Hill, and means to interfere because of her social inferiority. Half conscious, Mary clutches at the chain and mumbles, "Don't let him see it." Dean, more curious, examines the necklace and understands. He takes Mary home and gives her her rightful place, and she and Joe Hill marry.

The editor was inclined to favor this next solution, by H. F. Leslie, 409 LaFayette Bldg., Philadelphia, as more logically accounting for Mary's agitation, and as being more satisfactorily worked out in story form. However, he yielded gracefully to an overwhelming vote in favor of Mrs. Grim on the part of associate members of the staff and other readers who were called into consultation. The Philadelphia man's decidedly melodramatic plot therefore takes second place.

Second Prize Winner.

When Mary regains consciousness to find Dean near her, she cries out in terror, "You cannot harm me—I wear the necklace of the Grey Prophet!"

The Grey Prophet! The name stirs Dean's memory. He can not remember the girl; but he knows the horrible significance of the necklace.

"Why are you afraid of me?" he asks, kindly. "You are a member! You have come to take me back the Grey Prophet!"

Sympathetic questioning by Dean draws out her story. Orphaned at fifteen, Mary Coleman had become the charge of her aunt. This woman had forced her to join the fanatical religious cult of which she was a member—a cult founded and led by a man who styled himself the Grey Prophet. Among the weird rites of the cult was the "Ceremony of the Necklace." This necklace symbolized spiritual marriage to the "church" and the Grey Prophet. The wearer became the chattel of the Grey Prophet, not to be molested by any other member of the cult. Mary had been forced to undergo the ordeal of this ceremony. Dreading the evil clutches of the Grey Prophet, she immediately had escaped and fled to this distant city, assuming the name of Mary Holmes. For five years she had lived in constant fear of pursuit and vengeance.

When Dean entered the restaurant, Mary recognized him as a member of the cult, and felt sure he had come to punish her for running away. She donned the necklace, hoping that it would afford her a measure of protection. When Dean followed her to the kitchen, she fainted from fright.

"You have nothing to fear," Dean tells her gently. "I was a member, but I joined only because I was at that time in the secret service and was assigned to secure evidence against the Grey Prophet. Through my efforts he was imprisoned and the cult broken up. The Grey Prophet is dead; he died in prison."

Wishing to assist the girl, Dean, when his wife returns, has her see Mary. Mrs. Dean forms an attachment for the girl. Mary finds a happy home with the Deans.

Third prize goes to Flora E. Healy of 4912 Rosewood Ave., Los Angeles, Calif., for a satisfying development:

Third Prize Winner.

The foreclosure of the mortgage on his home was the straw that tipped the balance. John Holmes sent a bullet crashing through his brain.

His little daughter, Mary, rushed into the room as he fired the shot, and, while she was still inwardly quivering with horror, Henry Dean was pointed out by her mother as the cause of her father's death. Mrs. Holmes had that morning seen the account of his retirement as president of the mortgage company that had made the foreclosure and appointment as manager of the State Bank, and, bitterly contrasting their positions, had made him responsible for their misfortune. In Mary's immature, sensitive mind, Henry became associated with the terror which filled her little soul.

At the age of fifteen Mary secured employment in a restaurant. Her mother, fearing for her daughter's welfare, bethought herself of a curious stone, said to bring good luck, which she had inherited, with a remnant of superstition, from her Russian ancestors. Attaching this to a chain, she gave it to Mary, admonishing her to wear it. Mary, finding her employer required a regulation dress and no jewelry, adopted the practice of removing the necklace when she reached the restaurant.

Her old terror returned when she recognized the man she was about to serve. Later, remembering her mother's faith in the stone, she rushed to get the necklace whenever she saw him.

The day she fainted Henry, making further inquiries, learned her address. A kindly, as well as a much puzzled man, he called on Mrs. Holmes, and succeeded in arriving at the truth.

Finding Mary's ambition was to become a teacher, he persuaded Mrs. Holmes to allow him to provide her the necessary education. Gradually she lost her fear of him and came to regard him as a second father.

The Editor Literary Bureau

Criticism and Revision of Manuscripts

For more than twenty years this organization has been helping writers to perfect and make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his exclusive direction. Mr. Reeve has now resumed this work and will give it his exclusive attention.

The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value.

Schedule of Prices for reading, criticism and advice regarding revision and sale, will be sent on request.

***James Knapp Reeve**

Franklin, Ohio

*Founder and former editor of The Editor.
Correspondence invited.

The Student Writer's Handy Market List

for Literary Workers

Published Quarterly as an Integral Part of The Student Writer

ABBREVIATIONS EMPLOYED			
Agr.—Agricultural.	Misc.—Miscellany	— fiction,	Ser.—Serials.
Com.—Comment and Reviews.	verse, articles,	personality	SS.—Short stories.
Ed.—Educational.	sketches, etc.	or book-	Tr. Jour.—Trade journal.
Fic.—Fiction, various lengths.	Nov.—Novelettes	lengths.	Vs.—Verse.
Juv.—Juvenile.	Rel.—Religious.		
Mech.—Mechanical.	Sci.—Scientific.		
		METHODS OF PAYMENT	
		Acc.—On acceptance.	Pub.—On publication.
			Inc.—Data incomplete.
			Best rates—2 cents up.
			Good rates—1 cent up.
			Fair rates— $\frac{1}{2}$ to 1 cent.
			Low rates—Less than 1/2 cent.

LIST A

Standard periodicals which pay rates of 1 cent a word upward on acceptance

Rates Per Word
and Method of
Payment

Ace-High, 799 Broadway, New York. (Fic.)	1 cent up, Acc.
Action Stories, 461 Eighth Ave., New York. (Fic.)	1 cent, Acc.
Adventure, Spring and Macdougall Sts., New York. (Fic., Vs.)	1 cent up, Acc.
Ainslee's Magazine, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
American Legion Weekly, 627 W. 43rd St., New York. (Fic.)	Good rates, Acc.
American Magazine, 381 4th Ave., New York. (Misc.)	Best rates, Acc.
Argosy-Allstory, 280 Broadway, New York. (Fic., Vs.)	1 cent up, Acc.
Asia, 627 Lexington Ave., New York. (Oriental Misc.)	Good rates, Acc.
Atlantic Monthly, 8 Arlington St., Boston. (Misc.)	Best rates, Acc.
Beauty, 175 Duffield St., Brooklyn.	Good rates, Acc.
Black Mask, The, 25 W. 45th St., New York. (Fic.)	1 cent up, Acc.
Blue Book, 36 S. State St., Chicago. (Fic.)	1 cent up, Acc.
Breezy Stories, 709 6th Ave., New York. (Fic., Vs.)	Up to 1 cent
Century Magazine, 353 4th Ave., New York. (Misc.)	Best rates, Acc.
Collier's, 416 W. 13th St., New York. (Misc.)	Best rates, Acc.
Coloroto Magazine, Chicago Tribune, New York. (SS. 1000 to 1400)	\$50 Ea.
Cosmopolitan Magazine, 119 W. 40th St., New York. (Gen. Misc.)	Best rates, Acc.
Country Gentleman, Curtis Pub. Co., Philadelphia. (Agr., Misc.)	1 cent, Acc.
Country Life, Garden City, L. I., New York. (Outdoor, etc.)	1½ cents, Acc.
Dearborn Independent, The, Dearborn, Mich. (Articles, Rev., Editorials)	2 cents up, Acc.
Delineator, Spring and Macdougall Sts., New York. (Women's Misc.)	Best rates, Acc.
Designer, 12 Vandam St., New York. (Women's Misc.)	Good rates, Acc.
Detective Stories, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Dial, The, 152 W. 13th St., New York. (Art & Music)	Good rates, Acc.
D. P. Syndicate, Garden City, New York. (SS., 1200 wds.)	\$20 Ea.
Droll Stories, 709 6th Ave., New York. (Fic., Vs.)	1 cent, Acc.
Elks Magazine, The, 50 E. 42nd St., New York. (Misc.)	Best rates, Acc.
Everybody's, Spring and Macdougall Sts., New York. (Fic.)	Good rates, Acc.
Farm and Fireside, 381 4th Ave., New York. (Agr. Misc., Fic.)	Up to 1 cent, Acc.
Field and Stream, 25 W. 45th St., New York. (Outdoor Sports)	1 cent, Acc.
Good Housekeeping, 119 W. 40th St., New York. (Women's Misc.)	2 cents up, Acc.
Harper's Bazar, 119 W. 40th St., New York. (Women's Misc.)	Best rates, Acc.
Harper's Monthly, Franklin Square, New York. (Misc.)	Best rates, Acc.
Hearst's International, 119 W. 40th St., New York. (Misc.)	Best rates, Acc.
Ladies' Home Journal, Philadelphia. (Women's Misc.)	Best rates, Acc.
Life, 598 Madison Ave., New York. (Vs., SS., Skits, Jokes)	Best rates, Acc.
Live Stories, 9 E. 40th St., New York. (Fic., Vs.)	1 cent up, Acc.
Love Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Lovers' Lane, 9 E. 40th St., New York. (Fic.)	1 cent up, Acc.
McCall's Magazine, 236 W. 37th St., New York. (Women's Misc.)	Best rates, Acc.
McClure's, 80 Lafayette St., New York. (Misc.)	Good rates, Acc.
MacLean's Magazine, 143 University Ave., Toronto, Ont. (Misc.)	1 cent up, Acc.
Metropolitan Magazine, 1926 Broadway, New York. (Fic.)	Best rates, Acc.

Modern Priscilla, 85 Broad St., Boston. (Women's Misc.)	Good rates, Acc.
Munsey, 280 Broadway, New York. (Fic., Vs.)	Good rates, Acc.
National Geographic Magazine, Washington, D. C. (Travel)	Best rates, Acc.
New Country Life in America, Garden City, N. Y. (Agr. and Outdoor)	Good rates, Acc.
Open Road, The, 248 Bolyston St., Boston, 17. (Misc., Young Men)	About 1 cent, Acc.
Outlook, 381 4th Ave., New York. (Misc., Rev.)	Good rates, Acc.
People's Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
People's Home Journal, 78 Lafayette St., New York. (Women's Misc.)	Good rates, Acc.
Photoplay Magazine, 25 W. 45th St., New York. (Photoplay Misc.)	Good rates, Acc.
Pictorial Review, 200 W. 39th St., New York. (Misc.)	Best rates, Acc.
Popular Magazine, 79 7th Ave., New York. (Fic., Ed.)	Good rates, Acc.
Popular Mechanics, 200 E. Ontario St., Chicago. (Sci., Mech.)	Good rates, Acc.
Popular Radio, 9 E. 40th St., New York. (Radio Misc.)	Fair rates, Acc.
Popular Science Monthly, 225 W. 39th St., New York. (Sci., Mech.)	1 cent, Acc.
Radio Broadcast, Garden City, L. I., New York. (Radio Misc.)	2 cents up, Acc.
Red Book Magazine, 36 S. State St., Chicago. (Fic.)	Best rates, Acc.
Review of Reviews, 30 Irving Place, New York. (Rev.)	Good rates, Acc.
Saturday Evening Post, Independence Square, Philadelphia. (Misc.)	Best rates, Acc.
Saucy Stories, 25 W. 45th St., New York. (SS.)	1 cent up, Acc.
Screenland, Markham Bldg., Hollywood, Calif. (Photoplay Misc.)	Up to 3 cents, Acc.
Scribner's Magazine, 597 5th Ave., New York. (Misc.)	Best rates, Acc.
Sea Stories, 79 7th Ave., New York. (Sea Fic.)	1 cent up, Acc.
Short Stories, Garden City, Long Island, New York. (Fic.)	1 cent up, Acc.
Smart Set, The, 25 W. 45th St., New York. (SS., Nov., Essays, Skits, Vs.)	1 cent up, Acc.
Snappy Stories, 9 E. 40th St., New York. (SS., Nov., Skits, Vs.)	1 cent up, Acc.
Story World, The, Hollywood, Calif. (SS., Photoplay Misc.)	1 cent up, Acc.
Success, 1133 Broadway, New York. (Inspirational Misc.)	Good rates, Acc.
Sunset Magazine, San Francisco, Calif. (Misc.)	Good rates, Acc.
Telling Tales, 80 E. 11th St., New York. (SS., Nov., Vs., Skits)	1 cent up, Acc.
Top Notch, 79 7th Ave., New York. (Fic., Vs.)	1 cent up, Acc.
True Confessions, Robbinsdale, Minn. (Startling Confessions)	2 cents, Acc.
Vanity Fair, 19 W. 44th St., New York. (Gossip, Skits, Society)	Good rates, Acc.
Vogue, 19 W. 44th St., New York. (Fashions, Gossip)	Good rates, Acc.
Western Story Magazine, 79 7th Ave., New York. (Fic.)	1 cent up, Acc.
Woman's Home Companion, 381 4th Ave., New York. (Women's Misc.)	Best rates, Acc.
Woman's World, 107 So. Clinton St., Chicago. (Women's Misc.)	Good rates, Acc.
Young's Magazine, 709 6th Ave., New York. (Fic., Vs.)	Up to 1 cent, Acc.

LIST 'B

General periodicals that ordinarily pay less than 1 cent a word or pay on publication and those concerning which we have no definite data.

American Poetry Magazine, Milwaukee, Wis. (Vs.)	No payment
American Woman, Augusta, Maine. (Women's Misc.)	Low rates
Beautiful Womanhood, 1926 Broadway, New York. (Women's Misc.)	2 cents, Pub.
Bookman, 244 Madison Ave., New York. (Literary Misc.)	Inc.
Brief Stories, 805 Drexel Bldg., Philadelphia. (SS.)	$\frac{3}{4}$ cent, Acc.
Canadian Countryman, 178 Richmond St., W., Toronto. (SS., Agr., Misc.)	$\frac{1}{2}$ cent, Pub.
Cauldron, The, P. O. Box 171, New Haven, Conn. (Brief SS.)	$\frac{1}{2}$ cent, Pub.
Chicago Ledger, 500 N. Dearborn St., Chicago. (SS., Ser. up to 18,000 wds.)	$\frac{1}{4}$ cent, Acc.
Chicago Tribune Syndicate, 25 Park Place, New York. (Fic.)	Overstocked
Classic, 175 Dufield St., Brooklyn. (Photoplay Misc.)	Fair rates, Acc.
Club Fellow and Washington Mirror, 1 Madison Ave., New York. (Skits)	Inc.
Comfort, Augusta, Maine. (Women's Misc.)	$\frac{3}{4}$ cent, Acc.
Contemporary Verse, Logan P. O., Philadelphia.	Pays only in prizes
Daily News, The, Chicago. (SS. under 1500 words, Vs.)	$\frac{1}{2}$ cent, Acc.
Detective Tales, 854 N. Clark St., Chicago. (Fic.)	Up to 1c., Acc. & Pub.
Dollars and Sense, 110 E. 23rd St., New York. (Bus. Misc.)	Up to 2 cents, Acc.
Double Dealer, The, 204 Baronne St., New Orleans. (Literary Misc.)	Fair rates, Pub.
Everywoman's World, 259 Spadina Ave., Toronto, Ont. (Women's Misc.)	Inc.

Farmer's Wife, 61 E. 10th St., St. Paul, Minn. (Agr., Women's Misc.)	¾ cent up, Acc.
Film Fun, 225 5th Ave., New York. (Movie sketches)	Inc.
Folks & Facts, 717 Madison Ave., New York. (Society, Misc.)	Up to 1 cent, Acc.
Forest and Stream, 9 E. 40th St., New York. (Outdoor Sports)	½ cent up, Pub.
Forum, The, 354 4th Ave., New York. (Rev.)	½ cent, Pub.
Fur News and Outdoor World, 370 7th Ave., N. Y. (Hunting)	Inc.
Gentlewoman, 649 W. 43rd St., New York. (Women's Misc.)	½ cent, Pub.
Golden Now, Elgin, Ill. (Rel., Child Training)	½ cent up, Acc.
Golfer's Magazine, 1355 Monadnock Bldg., Chicago. (Golf)	Inc.
Good Stories, Augusta, Maine. (Household Misc.)	Inc.
Grit, Williamsport, Pa. (Misc.)	½ cent, Pub.
High School Life, 58 E. Washington St., Chicago. (Student's Misc.)	\$1 to \$2 M., Pub.
Holland's Magazine, Dallas, Texas. (Household Misc.)	1 cent, Pub.
Home Friend Magazine, 1411 Wyandotte St., Kansas City. (Househ. Misc.)	¼ cent, Pub.
Household Guest, 141 W. Ohio St., Chicago. (Household Misc.)	¼ to ½ cent, Acc.
"I Confess," 1515 Masonic Temple, New York. (Personal Experiences)	½ cent up, Acc.
International Interpreter, The, 268 W. 40th St., New York. (Rev.)	Inc.
International Press Bureau, 118 N. LaSalle St., Chicago. (Syndicate)	Inc.
Independent, The, 140 Nassau St., New York. (Rev., Vs.)	1½ cents, Pub.
Judge, 627 W. 43rd St., New York. (SS., Vs., Skits Jokes)	Payment uncertain
Literary Digest, 354 4th Ave., New York. (Com.)	No market
Los Angeles Times Illustrated Weekly, Los Angeles, Calif. (Misc.)	About ½ cent, Pub.
Lyric West, The, 1139 W. 27th St., Los Angeles, Calif. (Vs.)	\$5 page, Pub.
McClure Newspaper Syndicate, 373 4th Ave., New York. (SS., 1200 wds.)	\$3 per M., Acc.
Motion Picture Magazine, 175 Duffield St., Brooklyn. (Photoplay Misc.)	Inc.
Mother's Magazine, 180 N. Wabash Ave., Chicago. (Women's Misc.)	Low rates
Mystery Magazine, 168 W. 23rd St., New York. (Fic.)	Low rates, Acc.
Nation, The, 20 Vesey St., New York. (Rev., Vs.)	Inc.
National Brain Power, 1926 Broadway, New York. (Inspirational Misc.)	Fair rates, Pub.
National Life, 112 Union Trust Bldg., Toronto. (Canadian, Misc.)	Low rates, Pub.
National Magazine, Boston. (Com.)	Little market
National Sportsman, 75 Federal St., Boston. (Outdoor Sports)	Very low rates
Nautilus, Holyoke, Mass. (New Thought)	½ cent, Acc.
Nation's Business, The, Mills Bldg., Washington. (Bus., Rev.)	Fair rates, Acc.
New Magazine, The., 80 Nelson St., Toronto, Canada. (Misc.)	1 cent up, Acc.
New Pearson's, The, 799 Broadway, New York. (Misc.)	Fair rates, Pub.
New Republic, 421 W. 21st St., New York. (Rev.)	Inc.
North American Review, 9 E. 37th St., New York. (Com., Rev.)	Inc.
Our Dumb Animals, 180 Longwood Ave., Boston. (Animal welfare)	Low rates, Acc.
Outdoor Life, 1824 Curtis St., Denver, Colo. (Outdoor sports)	Rarely pays
Outers' Recreation, 500 N. Dearborn St., Chicago. (Outdoor sports)	Good rates, Pub.
Outing, 239 4th Ave., New York. (Outdoor sports)	Fair rates, Pub.
Overland Monthly, 257 Minna St., San Francisco. (Misc.)	No payment
Pearson's, The New, 799 Broadway, New York. (Misc.)	Low rates, Pub.
People's Popular Monthly, Des Moines, Iowa. (Misc.)	1 to 2 cents, Pub.
Personal Efficiency, 4046 S. Michigan Ave., Chicago. (Success stories)	1 to 10 cents, Pub.
Physical Culture, 1926 Broadway, New York. (Health Misc.)	Good rates, Pub.
Picture Play Magazine, 79 7th Ave., New York. (Photoplay Misc.)	Little market
Poet Lore, 194 Boylston St., Boston. (Vs., Rev.)	Rarely pays cash
Poetry, 232 E. Erie St., Chicago. (Vs.)	\$6 page, Pub.
Poetry Journal, 67 Cornhill St., Boston. (Vs.)	Inc.
Point of View, 508 Grand Ave. Temple, Kansas City, Mo. (Art)	No payment
Radio News, 53 Park Place, New York. (Radio)	1 to 3 cents, Pub.
Rythmus, 150 E. 34th St., New York. (New Poetry, Art)	\$1 line, Pub.
Secrets, 80 E. 11th St., New York. (Sensational Confessions)	Inc.
Scholastic, The, Bessemer Bldg., Pittsburgh. (Student's Misc.)	½ to 1 cent, Pub.
Science and Invention, 53 Park Place, New York. (Popular Sci., Jokes)	1 to 2 cents, Pub.
Scientific American, Woolworth Bldg., New York. (Sci., Mech.)	Fair rates, Pub.
Social Progress, 205 W. Monroe St., Chicago. (SS., Ser., Child Training)	½ cent up, Acc.
Sports Afield, 542 S. Dearborn St., Chicago. (Outdoor Sports)	No payment
Stars and Stripes, The, Washington, D. C. (Soldiers' Interests)	Space rates, Pub.
Survey Graphic, 112 E. 19th St., New York. (Rev.)	\$10 a page, Pub.

10 Story Book, 538 S. Dearborn St., Chicago. (SS., Skits)	\$6 a story, Pub.
Theatre Magazine, 8 W. 38th St., New York. (Theatrical)	Inc.
Today's Housewife, 18 E. 18th St., New York. (Women's Misc.)	1/2 to 1 cent, Pub.
Town and Country, 389 5th Ave., New York. (Local, Misc., Gossip)	Inc.
Town Topics, 2 W. 45th St., New York. (SS., Gossip, Skits, Vs., Society)	1 cent up, Acc.
Travel, 7 W. 16th St., New York. (Travel, Misc.)	1 cent, Pub.
True-Story Magazine, 1926 Broadway, New York. (Fic.)	Fair rates, Pub.
Variety, 1536 Broadway, New York. (Theatrical)	Inc.
Weird Tales, 854 N. Clark St., Chicago. (Fic.)	Up to 1 cent, Pub.
Wheeler Syndicate, 373 4th Ave. E., New York. (Fic.)	Inc.
Woman Citizen, 171 Madison Ave., New York. (Suffrage)	Inc.
Woman's Home Weekly, 601 2nd Ave., Minneapolis, Minn. (Suffrage)	Inc.
World Traveler, The Biltmore, New York. (Travel Narratives)	Up to \$25 Ea.
Woman's Weekly, 431 S. Dearborn St., Chicago. (Women's Misc.)	Up to 1 cent, Pub.
World's Work, Garden City, New York. (Rev.)	Inc.
Yale Review, Yale Station, New Haven, Conn. (Com.)	No payment

LIST C

Trade and class publications.

Advertising and Selling, 5941 Grand Central Terminal, New York	Pub.
American Hebrew, 31 E. 27th St., New York. (Jewish Review)	1/2 cent for fiction
American School Board Journal, 422 Milwaukee St., Milwaukee. (Ed.)	Fair rates, Pub.
American Mutual Magazine, The, 245 State St., Boston. (Bus. Misc.)	Up to 5 cents, Pub.
Antiques, 683 Atlantic Ave., Boston. (Collectors Misc.)	Up to 2 cents, Pub.
Aerial Age, Madison Ave. and 4th St., New York. (Aviation)	Inc.
Arts and Decoration, 50 W. 47th St., New York. (Art)	Inc.
Baseball, 70 5th Ave., New York. (Sporting)	Inc.
Bankers' Monthly, Rand McNally & Co., Chicago. (Bus.)	1 cent, Pub.
Baptist, The, 417 S. Dearborn St., Chicago. (Rel. Misc.)	Inc.
Benziger's Magazine, 36 Barclay St., New York. (Catholic, Misc.)	Inc.
Billboard, 25 Opera Pl., Cincinnati, Ohio. (Theatrical)	Inc.
Bookseller, Newsdealer & Stationer, 156 5th Ave., New York. (Tr. Jour.)	Inc.
Catholic World, 120 W. 6th St., New York. (Rel. Misc.)	Inc.
Capper Publications, The, Topeka, Kans. (Agr. Misc.)	1/2 to 1 cent, Inc.
Caveat, 625 Locust St., St. Louis. (Ed., Fic.)	Fair rates, Pub.
Christian Endeavor World, 31 Mt. Vernon St., Boston. (Rel., Misc.)	1/2 cent, Acc.
Christian Guardian, 299 Queen St. W., Toronto, Canada. (Rel.)	Inc.
Christian Herald, 91-103 Bible House, New York. (Rel. and Gen. Misc.)	Up to 5 cents, Pub.
Christian Standard, 9th and Cutter Sts., Cincinnati, Ohio. (Rel.)	Inc.
Churchman, 2 W. 47th St., New York. (Rel. Misc.)	Inc.
Congregationalist & Christian World, 14 Beacon St., Boston. (Rel. Misc.)	Inc.
Continent, The, 509 S. Wabash Ave., Chicago. (Rel. Misc., Presbyterian)	Fair rates, Acc.
Drama, The, 59 E. Van Buren St., Chicago. (Theatre)	Inc.
Editor & Publisher, 1117 World Bldg., New York. (Newspaper Tr. Jour.)	\$2 a column, Pub.
Efficiency and Personality, 177 Huntington Ave., Boston. (Bus. Misc.)	Inc.
Epworth Herald, 740 Rush St., Chicago. (Rel. Misc.)	1/2 cents, Acc.
Etude, The, 1712 Chestnut St., Philadelphia. (Music)	Fair rates, Pub.
Farm and Home, Springfield, Mass. (Agr. Misc.)	Inc.
Farm and Ranch, Dallas, Texas. (Agr. Misc.)	Inc.
Farm Journal, Philadelphia, Pa. (Agr. Misc.)	1 cent, Acc.
Farm, Stock and Home, 830 Hennepin Ave., Minneapolis, Minn. (Agr.)	Inc.
Farmer, 57 E. 10th St., St. Paul, Minn. (Agr., Misc.)	Inc.
Field, The, 299 Madison Ave., New York. (Agr. Misc.)	Fair rates, Acc.
Forbes Magazine, 120 5th Ave., New York. (Bus., Misc.)	1 cent, Pub.
Ford Car Trade Journal, Montgomery Bldg., Milwaukee, Wis.	Good rates
Ford Owner and Dealer, Montgomery Bldg., Milwaukee. (Ford Misc.)	Good rates
Fordson, The, 10 Peterboro West, Detroit. (Auto Misc.)	Up to 2 1/2 c., Acc.
Foreign Affairs, 25 W. 43rd St., New York. (Political Articles)	About \$1, Pub.
Garden Magazine, Garden City, New York. (Agr., Misc.)	Inc.
Good Hardware, (912 Broadway, New York. (Trade Misc.)	1 cent up, Acc.
Health Builder, The, Garden City, L. I., N. Y. (Health)	1 cent up, Acc.

Highway Magazine, The, 215 N. Michigan Ave., Chicago. (Highway Misc.)	½ to 2c., Acc.
How To Make Money, 24 Jackson St., Long Island City, N. Y. (Bus.)	Inc.
Inland Printer, 632 Sherman St., Chicago. (Tr. Jour.)	Inc.
International Studio, 49 W. 45th St., New York. (Art)	Inc.
Journal of Outdoor Life, 287 4th Ave., New York. (Anti-Tuberculosis)	Inc.
Light, Nela Park, Cleveland, Ohio. (Elec. Tr. Jour.)	Fair rates, Acc.
Lincoln, The, 10 Peterboro West, Detroit. (Auto Misc.)	Up to 7½ cents
Motor Boating, 119 W. 4th St., New York. (Mech.)	Inc.
Motor Life, 1056 W. Van Buren St., Chicago. (Mech., Misc.)	1½ cents, Pub.
Moving Picture World, 516 5th Ave., New York. (Photoplay Misc.)	Inc.
Musician, 2720 Grand Central Terminal, New York.	½ cent, Pub.
Musical America, 501 5th Ave., New York.	Inc.
Musical Courier, 437 5th Ave., New York	Inc.
Musical Leader, 618 McCormick Bldg., Chicago.	Inc.
National Printer-Journalist, Montgomery Bldg., Milwaukee. (Trade Jour.)	Inc.
New Review, 150 Nassau St., New York. (Rev.)	Inc.
Normal Instructor and Primary Plans, Dansville, N. Y. (Ed.)	Fair rates, Pub.
Ohio Farmer, 1011 Cleveland Ave., Cleveland, Ohio. (Agr., Misc.)	Inc.
Photo Era, 367 Boylston St., Boston. (Camera Craft)	Inc.
Popular Educator, 50 Broomfield St., Boston. (Ed.)	\$2.50 a column, Pub.
Poster, The, 28 E. Jackson Blvd., Chicago. (Advertising)	¾ cent up, Pub.
Presbyterian, The, 1217 Market St., Philadelphia. (Rel. Misc.)	Inc.
Primary Education, 50 Bromfield St., Boston. (Ed.)	\$2.50 a column, Pub.
Printing Art, University Press, Cambridge, Mass. (Tr. Jour.)	Inc.
Printer's Ink, 185 Madison Ave., New York. (Advertising, Bus.)	2 to 10 cents, Acc.
Progressive Grocer, 912 Broadway, New York. (Trade Misc.)	1 cent up, Acc.
Progressive Teacher, Morristown, Tenn. (Ed.)	\$2.50 page, Pub.
Rays from the Rose Cross, Oceanside, Calif. (Rel., Occultism)	Rarely pays cash
Semaphor Monthly, The, 1016 Amer. Bank B., Oakland, Cal. (R. R., Misc.)	Fair rates, Pub.
Specialty Salesman, South Whitley, Ind. (Bus., Misc.)	Moderate rate, Pub.
Successful Farming, Des Moines, Iowa. (Agr., Misc.)	1 cent up, Acc.
Sunday School Times, 1031 Walnut St., Philadelphia. (Rel. Misc.)	\$4 per M., Acc.
Sunday School World, The, 1816 Chestnut St., Philadelphia. (Rel. Misc.)	½ cent., Acc.
System, Cass, Huron and Erie Sts., Chicago. (Bus. Misc.)	2 cents, Acc.
System on the Farm, 299 Madison Ave., New York. (Agr. Misc.)	Good rates, Acc.
Talmud Magazine, The, 8 Beacon St., Boston. (Art, Literature, Jewish)	Low rates, Pub.
Trained Nurse and Hospital Review, 38 W. 32d St., New York. (Medical)	Fair rates
U. S. Air Service, 339 Star Bldg., Washington, D. C. (Aviation)	Inc.

LIST D

Juvenile publications.

American Boy, The, 550 Lafayette Bldg., Detroit, Mich. (Older Boys)	1 cent up, Acc.
American Girl, 189 Lexington Ave., New York. (Medium Ages)	Inc.
Baptist Boys and Girls, 161 8th Ave., N., Nashville, Tenn. (Medium Ages)	Inc.
Beacon, 25 Beacon St., Boston. (Medium Ages Boys and Girls)	Inc.
Boy Life, 9th and Cutter Sts., Cincinnati, Ohio. (Medium Ages)	Inc.
Boys' Comrade, 2712 Pine St., St. Louis, Mo. (14 to 18)	Inc.
Boys' Life, 200 5th Ave., New York. (Boy Scouts, 15 to 16)	1 cent, Acc.
Boys' Magazine, 5146 Main St., Smethport, Pa. (Medium Ages)	Low rates, Pub.
Boy's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Boy's World, D. C. Cook Pub. Co., Elgin, Ill. (Medium Ages)	\$4 per M., Acc.
Canadian Boy, Banque National Bldg., Ottawa, Ont. (Medium Ages)	Inc.
Child's Gem, 161 8th Ave., Nashville, Tenn. (Very Young)	Low rates, Acc.
Child Life, 536 S. Clark St., Chicago. (2 to 10)	Inc.
Children's Hour, The, Boston 19, Mass. (Boys and Girls Under 12)	Low rates, Acc.
Classmate, 420 Plum St., Cincinnati, Ohio. (Young People)	¼ to ½ cent, Acc.
Dew Drops, D. C. Cook Pub. Co., Elgin, Ill. (6 to 8)	About ½ cent, Acc.
Every Girl's Magazine, 31 E. 17th St., New York. (Medium Ages)	Fair rates, Pub.

Forward, Witherspoon Bldg., Philadelphia. (Young People)	½ cent, Acc.
Girlhood Days, 9th and Cutter Sts., Cincinnati, Ohio. (Medium Ages)	½ cent, Acc.
Girls' Circle, 2710 Pine St., St. Louis, Mo. (13 to 17)	½ cent, Acc.
Girl's Companion, D. C. Cook Pub. Co., Elgin, Ill. (Medium Ages)	¼ cent, Acc.
Girl's Weekly, The, 161 8th Ave., Nashville, Tenn. (9 to 15)	Fair rates, Acc.
Girl's World, 1701 Chestnut St., Philadelphia. (Medium Ages)	½ cent, Acc.
Haversack, The, 810 Broadway, Nashville, Tenn. (Boys, 10 to 17)	Fair rates, Acc.
Home and School, 1710 Chestnut St., Philadelphia. (Medium Ages)	½ cent, Acc.
Home & School Visitor, Greenfield, Ind. (Ed., SS., Juv. Misc.)	½ cent, Pub.
John Martin's Book, 33 W. 49th St., New York. (Younger Children)	¼ cent up, Acc.
Junior Home Magazine, 910 S. Michigan Blvd., Chicago. (4 to 10)	Low rates, Pub.
Junior Joys, 2109 Troost Ave., Kansas City, Mo. (9 to 12)	Low rates, Acc.
Junior World, 2712 Pine St., St. Louis, Mo. (8 to 12)	Low rates, Acc.
Junior World, The, 1703 Chestnut St., Philadelphia. (9 to 12)	Low rates, Acc.
Kind Words, 161 8th Ave., Nashville, Tenn. (Young People)	Fair rates, Acc.
King's Treasuries, Witherspoon Bldg., Philadelphia. (Boys, Medium Ages)	¼ to ½c., Acc.
Little Folks; The Children's Magazine, Salem Mass.	Low rates
Lutheran Young Folks, 9th and Sansom Sts., Philadelphia. (Young People)	\$4 per M., Acc.
Mayflower, The, The Pilgrim Press, Boston. (Very Young)	Fair rates, Acc.
Onward, Box 1176, Richmond Va. (Medium Ages)	Low rates, Acc.
Picture Story Paper, 150 Fifth Ave., New York. (Very Young)	Inc.
Picture World, 1816 Chestnut St., Philadelphia. (Under 12)	\$2 per M. up, Acc.
Pure Words, 9th and Cutter Sts., Cincinnati, Ohio. (Very Young)	Low rates, Acc.
Queen's Gardens, Witherspoon Bldg., Philadelphia. (Girls, 12 to 14)	Low rates, Acc.
Something Doing, 9th and Cutter Sts., Cincinnati, Ohio.	Low rates, Acc.
Something To Do, 120 Boylston St., Boston.	Low rates, Acc.
St. Nicholas, 353 4th Ave., New York. (Children, All Ages)	1 cent, Acc. & Pub.
Sunbeam, 1319 Walnut St., Philadelphia. (Younger Children)	Low rates, Acc.
Torchbearer, The, 810 Broadway, Nashville, Tenn. (Girls, 10 to 17)	Fair rates, Acc.
Wallace's Farmer, Des Moines, Iowa. (Agr. Misc., Juv. Fiction)	½ to 1 cent, Acc.
Watchword, Otterbein Press, Dayton, Ohio. (Rel. SS., Ser.)	\$1.25 M., Acc.
Wellspring, 14 Beacon St., Boston. (Boys and Girls, Medium Ages)	½ cent, Acc.
What To Do, D. C. Cook Pub. Co., Elgin, Ill. (Younger Children)	\$4 per M., Acc.
Young Churchman, 1801 Fond du Lac Ave., Milwaukee, Wis. (10 to 15)	Very low rates
Young Folks, 1716 Arch St., Philadelphia. (Medium Ages)	\$4 per M., Acc.
Young People, 1701 Chestnut St., Philadelphia. (Medium Ages)	(Low rates, Acc.)
Young People's Paper, 810 Broadway, Nashville, Tenn. (Family Reading)	½ cent, Acc.
Young People's Paper, 1816 Chestnut St., Philadelphia. (12 to 20)	\$5 per M., Acc.
Young People's Weekly, 1142 Wrightwood Ave., Chicago. (Medium Ages)	Inc.
Youth's Companion, 881 Commonwealth Ave., Boston. (Family, Misc.)	1 to 3 cents, Acc.
Youth's Comrade, 2109 Troost Ave., Kansas City, Mo. (Boys, Medium Ages)	¼ cent, Acc.
Youth's World, 1701 Chestnut St., Philadelphia. (Medium Ages)	\$3 to \$4 per M., Acc.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912, OF THE STUDENT-WRITER, published monthly at Denver, Colo., for April, 1923.

Before me, a notary in and for the state and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor and manager are:

Publisher, Willard E. Hawkins, 1885 Champa St., Denver, Colo.; Editor, none; Manager, none.

2. That the owners are: Willard E. Hawkins, Denver, Colorado.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of

total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holders appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a *bona fide* owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Publisher.

Sworn to and subscribed before me this 10th day of April, 1923.

WINIFRED OWEN,

My commission expires April 8, 1926. Notary Public.

ARE YOU FAIR TO YOURSELF?

Editors have very exacting standards for judging the stories you send them. Are the stories you are now submitting as good as they can be made? If not, you are unfair to yourself.

The editors of The Student Writer can help you to make your stories better. If you are not familiar with their service, send a manuscript now for a trial criticism, comprising manuscript corrections, complete typewritten constructive analysis covering all phases of your story, and a list of probable markets.

You cannot correct errors until you become aware of them. Let The Student Writer editors point out your faults to you and suggest corrections. Avail yourself now of their experienced assistance and frank advice on your manuscripts.

This department is under the personal direction of Mr. David Raffelock, associate editor of The Student Writer.

Rates for Prose Criticism

For Each Prose Manuscript of	
2,000 words or less.....	\$1.50
2,500 words or less.....	1.85
3,000 words or less.....	2.25
4,000 words or less.....	2.60
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British Serial Rights

A British Literary Agent, and a Writer Familiar with Foreign Markets for Literary Wares Supply Information in Response to Suggestion of H. Bedford-Jones

A BRITISH AGENT'S VIEWPOINT

London, 19th Jan., 1923.

The Editor, THE STUDENT WRITER.

Dear Sir:

I have read with much interest the article by Mr. H. Bedford-Jones, entitled "Those British Serial Rights," which appears in your January issue, and as a British literary agent, I should just like to answer one or two points.

While Mr. Jones is right that English editors prefer to read duplicate carbon copies rather than stories clipped from magazines, the fact that the stories sometimes arrive over here in magazine form does not debar the story from being sold in any way whatsoever.

The agent who wrote to Mr. Bedford-Jones, saying that the customary rate for material which had already appeared in America is one cent a word, is entirely wrong. What he should have told Mr. Bedford-Jones was that the rate of one cent a word is only paid to those American writers who are entirely unknown over here. I have received two cents, two-and-a-half cents, three cents, and, in one case, even three-and-a-half cents per word for some of the better known American writers, and this is not for simultaneous publication.

Naturally editors over here are willing to pay more for what is termed simultaneous publication, owing to the fact that so many American magazines have small circulation over here, so that, whenever an English publisher is buying an American story, he always has to take the risk that the story may appear two or three weeks before him in an English edition of an American magazine.

Incidentally, American authors would do well to realize the fact that in some cases they sell to American publications "first American serial rights," and yet those magazines have circulations over in this country.

I believe I am right in saying that, legally speaking, American magazines which buy

only American serial rights have no right to sell a single copy in this country. Thus the author loses not only in this way, but also because, as I have explained above, the editor is not willing to pay such high prices for stuff in view of the risk of previous publication in an American magazine.

Mr. Bedford-Jones is quite right in saying that it is very much harder to sell novelettes of fifteen to twenty thousand words, and this is due to the fact that there is only one firm in England which makes a practice of buying novelettes of this length.

Faithfully yours,

G. M. JEFFRIES.

* * * * *

THOSE OTHER PRESSES

By CHARLES B. MCCRAY

IN a recent number of THE STUDENT WRITER Mr. H. Bedford-Jones awoke the question of the Englishmen's magazines, which I take to be one of the author's most vital and important problems of today. In this he wished to know of the agents that handled manuscripts which make up those, and a handbook of the English markets. Well, I am your man.

As everyone is aware, the presses across the water about as constantly operate and copiously produce as our own. However, different from us, a regiment of agents more fully monopolize the authors' works. And I advise, if you have not devoted much study to the English magazines, that you send your material to them.

As to the adaptability of our manuscripts for their presses, I can only say this can be accomplished by reading their magazines. But, Friend Author, if after you have read a great deal you tell yourself, "Well, there isn't a thing in what those Englishmen run off—nothing but crazy stupidity!" quit, and stick to the American presses.

The Englishmen prefer different ways of spelling in such words as "drest" for "dressed," and "favour" for "favor."

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Messrs. Curtis Brown, Ltd., 6 Henrietta St., Convent Garden, W. C. 2, London.

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(Note:—Brandt & Kirkpatrick, 101 Park Ave., New York, are represented by the last named.)

It is the part of wisdom, of course, for anyone contemplating mailing copy direct to a British publication first to buy a specimen copy. The price quoted in the list given herewith is that at the British news stalls, and usually an extra amount must be added thereto for foreign postage. Most of these magazines can be bought with American money from the International News Co., 83-85 Duane St., New York.

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fiction. Sketches, articles, humor and short poems are published, too, by some.

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Cassell's Magazine of Fiction, La Belle Sauvage, Ludgate Hill, London, E. C. 4. 1s.

Chambers' Journal, 339 High St., Edinburgh. 1s.

Corner Magazine, La Belle Sauvage, Ludgate Hill, London, E. C. 4. 7d (d stands for pence.)

Cornhill Magazine, 50 Albemarle St., London, W. 1.

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Hutchinson's Adventure-Story Magazine, 34 Paternoster Row, London, E. C. 4.

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London Magazine, Fleetway House, Farrington St., London, E. C. 1s.

Lloyd's Story Magazine, 12 Salisbury Sq., London, E. C. 4.

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Penny Magazine, La Belle Sauvage, Ludgate Hill, London, E. C. 4. 2d.

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Quiver Magazine, La Belle Sauvage, Ludgate Hill, London, E. C. 4. 1s.

Red Magazine, Fleetway House, Farrington St., London, E. C.

Romance, Long Acre, London, W. C. 2.

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Wide World Magazine, 8-11 Southampton St., Strand, London, W. C. 2. 1s.

Windsor Magazine, Salisbury Sq., London, E. C.

Woman's Life, 8-11 Southampton St., Strand, London, W. C. 2. 3d.

Woman's Pictorial, Fleetway House, Farrington St., London, E. C.

Woman's Weekly, Fleetway House, Farrington St., London, E. C.

Yellow Magazine, Fleetway House, Farrington St., London, E. C. 7d.

Yes Or No, 11 Gough Sq., London, E. C. 4.

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Chums, La Belle Sauvage, Ludgate Hill, London, E. C. 4.

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Merry And Bright, Fleetway House, Farrington St., London, E. C.

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My Magazine, Fleetway House, Farrington St., London, E. C. 1s.

Peg's Companion, 16-18 Henrietta St., London, W. C. 2.

Peg's Paper, 16-18 Henrietta St., London, W. C. 2.

People's Home Journal, 186 Fleet St., London.

Young England, 57 Ludgate Hill, London, E. C.

This is, if not complete, at least a good list of English markets that will help the enterprising author to busy himself and scoop in some of the thousands of pounds that are annually coming across from there for literary wares.

However, the British magazines have their current needs, with new ones coming into existence, and every writer who is intent upon making bread out of his profession is anxious to extract as much gold from each MS. as possible. To do this, we must have a journal which will keep us informed about the foreign markets as well as those of home. I have noted once or twice (at which I was wont to give an enthusiastic shout), that the market tips of THE STUDENT WRITER included an English magazine.

The Barrel

Out of Which Anything May Tumble

A PAINTER ON BIG CANVASES

SO Emerson Hough has passed on! His death, in a very real sense, is a loss to American letters, for Hough was far, far from "written out." In a memorable interview published in the December *STUDENT WRITER*—probably the last interview obtained from him—Mr. Hough was quoted as saying that he had in mind four more books to be written. "North of 36," now running serially in *The Saturday Evening Post*, had just been completed—a close call, for while it was being forecasted, Hough lay at the point of death in a Denver hospital with the novel less than half written. His indomitable will carried him through the crisis. The editors *had* to have the story. "I promised it to 'em," he explained simply.

Hough's "The Covered Wagon"—one of the great epochal photoplays of the age, so critics have proclaimed it—had just been filmed, and "North of 36," his greatest novel, was commencing to reach the public when he laid down his pen for the last time.

To be forever deprived of the four sincere books Emerson Hough would have produced had the time been allotted him, is a definite loss to the public. But truly the Fates were not unkind to Hough. Let us shed tears for the writer who has outlived his talent rather than for one who will be remembered at the very zenith of his powers.

W. E. H.

THE ILLUSION

COULD there be a better homily on the art of story-telling than this statement of what *Adventure* wants, by the editor, Arthur Sulzivant Hoffman? It tells not only what one magazine editor wants, but what *every* editor wants, and what every reader instinctively realizes in judging a story. Written some time ago, it served, apparently, as the nucleus of Mr. Hoffman's recent illuminating work, "Fundamentals of Fiction Writing," which is proving so exceptionally popular among authors, Mr. Hoffman says:

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Many things may check him—a typographical error, a too pronounced mannerism of style, a too unusual name for a character, a misstatement of fact or local color, a discrepancy or improbability in plot detail, and a hundred other things that will occur to you. These make him think of au-

thor-story-magazine-reader—shatter the illusion a little, head him back toward the conscious attitude.

It is the more subtle checks that are most dangerous—the obtrusion of the author into his own story; too much surface cleverness; a specific call upon the reader to philosophize (thus making him again subjective instead of merely receptive); the use of such phrases as, "I have said," "consider," "our hero" (a crude example); a sophisticated, cynical or *outside* attitude of author toward his characters; any phrase or quality of style that tends to put the reader in an attitude of a person more or less consciously looking at something, rather than of a person just living the bit of life the temporarily forgotten author has laid before him.

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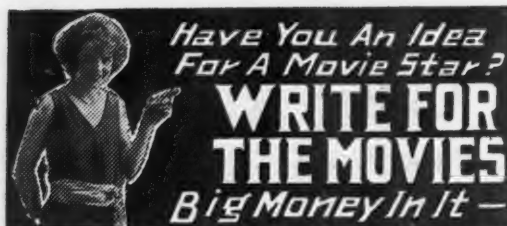
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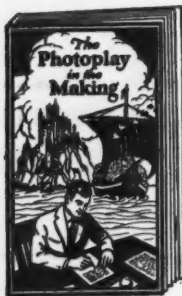
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In the April issue we published verbatim a quotation from a letter written by Stanley H. Beebe, stating that the Melomime Publications, Inc., 192 W. Tenth Street, New York, sought books of verse, juveniles, and collections of short-stories and would pay for them on a royalty or profit-sharing plan, also that correspondence with authors was solicited. This brought such a deluge of answers that, after replying to a great number of them, Mr. Beebe finally threw up his hands in despair and had a form reply printed, which read as follows: "The notice you saw in THE STUDENT WRITER was intended for a news item and not as a 'market tip.' Sorry for the inconvenience caused you by this misunderstanding. Just at present we are not in the market for any more manuscripts. Thank you for the opportunity of letting us consider your work.—MELOMIME PUBLICATIONS, INC."

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The Literary Market

(Continued from Page 3)

Postage Stamps Magazine, County National Bank Building, Clearfield, Pa., is a magazine devoted to the interests of philatelists. Harry P. Bridge, Jr., editor, sends the following: "This publication can use short articles and fiction, if of the right type, of interest to collectors and philatelists in general. These should never exceed 2000 words. We are not particularly interested in writings of too technical a nature, such as are generally used by magazines of this type, desiring instead something that is somewhat broader in scope. Reports will be given on manuscripts within two weeks after their receipt. Payment is on acceptance at satisfactory rates."

The Sportsmen's Digest, Butler Bldg., Cincinnati, Ohio, uses articles on dogs, hunting, fishing and kindred subjects—about such as are treated in the other sportsmen's journals. An occasional story can be used if it smacks strongly of the outdoors and sportsmen's activities. One feature on which this periodical is especially insistent is illustrations; very little stuff without pictures is used. Rates are something less than half a cent a word, on publication. The same concern gets out *Sportsmen's Review*, devoted principally to trap-shooting and hunting.

Woman Beautiful, 39 S. State Street, Chicago, Ill., is not in the market for short articles on beauty culture unless they are very exceptional. But short stories with beauty or romance—or better still, both—as a theme, are very welcome and will be paid for at fair rates.

Better Health, Elmhurst, Ill., discontinued publication with the March number.

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Advertising Fortnightly, 52 Vanderbilt Avenue, New York, is edited by Frederick C. Kendall, who states that most of the articles for his publication are written by business men engaged in the actual practice of advertising, and that he can use very little "chance" stuff.

Hollywood Confessions, 5540 Hollywood Boulevard, Hollywood, is said to be in the market for accounts of true experiences encountered in the New York or Hollywood film colonies, and for short verses and epigrams.

Melomime Publications, 192 W. Tenth Street, New York, sends word that it has been flooded with manuscripts and letters as a result of the market tip printed in our May number and that it is not now in the market for any manuscripts of any kind. A circular is being sent out to contributors stating that the notice that appeared in the May STUDENT WRITER was intended as a news item and not a market tip. The Market Tips editor does not understand the distinction but supposes there must be one. He has fondly believed for a long time that his column was an up-to-the-minute collection of news items on what editors are buying.

Health & Efficiency, 19-21 Ludgate Hill, London, E. C. 4, formerly known as *Health & Vim*, reports that it has been inundated with articles, many of which have been found acceptable, but that anything really good on the subject of health culture still stands a good chance. Payment is on publication at low rates

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Willard E. Hawkins
Editor
The Student Writer

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Dear Hawkins:—

I sat up half of last night reading your book "Helps for Student Writers." It is a whale! I have read nearly all of them, but none as meaty as yours. When a man who has been writing fourteen years tells you he can get a lot of good stuff out of your book, that book is going some! Of a truth thou art my father and my mother, O raj! May The Presence live a thousand lives!

And now I'm going to slam your title. Too modest. My own reaction to it was, "H'm, something for the rank beginner; but I'll have to order it, because it is his book." So down it went on my list, but I had no idea what a really splendid thing I was ordering. Other writers on the subject tell us the same old bunk about Hawthorne and Poe, but they give their screed an authoritative title, "The Short-Story," "The Art of the Short-Story," etc., and down it goes in catalogues as one of the standard works. How often have we pros. bought such books, hoping that there might be something new in them to help us in our work! Only to find that their authors know absolutely nothing about a short-story.

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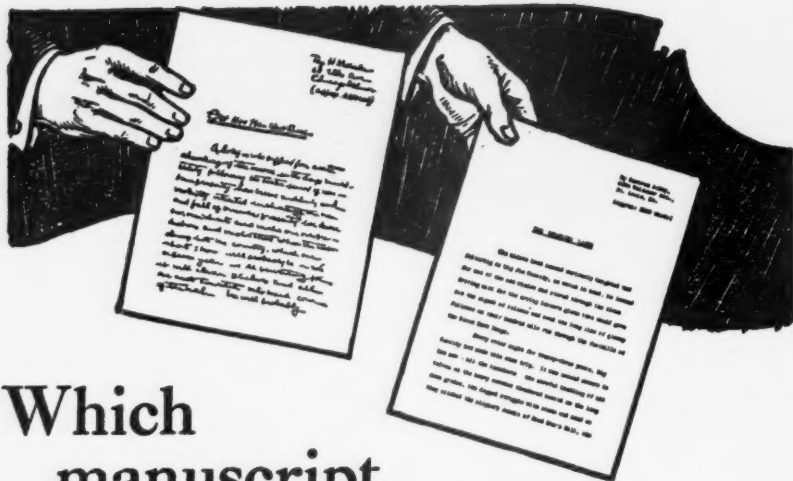
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